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February, 1946

Proposed Addition to the White House Offices

Impacts of Urban Redevelopment

Color and Color Harmony

Basement Design

HABS and Pictorial Archives

Gabriel F. Massena • Frank C. Baldwin

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Contents

<p>Color and Color Harmony . . . 59 By Cyril T. Tucker</p> <p>HABS and Pictorial Archives . . 64</p> <p>Latrobe Drawings 66</p> <p>Impacts of Urban Redevelopment on the Municipality 67</p> <p>Honors 71</p> <p>Scholarships Available 71</p> <p>Chicagoland Competition Awards. 72</p> <p>Proposed Addition to the White House Offices 73</p> <p>To Rent or To Buy 78</p> <p>Educational Activities 79</p> <p>Architecture of Today and To- morrow—IV 80 By Edwin Bateman Morris</p> <p>Basement Design 86 By Elliot Leonard Whitaker</p>	<p>Gabriel François Masséna, 1902- 1945 91 By Alfred duPoni</p> <p>Frank Conger Baldwin, 1869- 1945 97 By William Emerson, F.A.I.A.</p> <p>New York's City Hall 99</p> <p>DDT in Paints Not Too Effective. 100</p> <p>Books & Bulletins 101</p> <p>Architects Read and Write: Simplified Specifications . . . 103 By Olaf Z. Cirvin</p> <p>Comments on Architecture of Today and Tomorrow By John Lyon Reid 103 By Goldwin Goldsmith, F.A.I.A. 105 By John E. Burchard . . . 106</p> <p>The Editor's Asides 107</p> <p>Necrology 109</p>
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ILLUSTRATIONS

Plot Plan of the White House Grounds	75
Perspective of Proposed Enlargement of the Executive Office Wing	76
West Elevation of Proposed Executive Office Wing	76
A Lithograph by Gabriel F. Masséna	93
Do you know this tomb?	94

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2-
. . 91

. . 97

A,
. . 99

. . 99

ve. 100

. . 101

. . 103

f
. . 103

. . 105

. . 106

. . 107

. . 109

of The
N. W.,
State,
Single
tered as
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C
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Color and Color Harmony

*By Cyril T. Tucker**

A paper read before the Rochester Society of Architects on October 16, 1945.

COLOR is one of the most interesting physical phenomena of our world. It is something that everybody knows something about and nobody knows everything. It exists wherever there is light, because color is light. A blue dress in complete darkness has no color, because the color of the object is in the eyes of the beholder. It is similar to the old controversy as to whether if a tree falls in the forest with no one near to hear it there is any noise. Of course the sound waves are there but it takes our ears to translate them into recognizable sound. However, in the darkness, there is really no color, because there is no light.

You are all familiar with the fundamental premise that the visible spectrum, ranging from 400

millimicrons to 700 millimicrons, taken together is white light, with the longest visible wave length producing the effect of red light and ranging through the colors of the rainbow to the highest frequency or shortest wave which produces the effect of violet. Beyond these limits there are wave lengths both longer and shorter which do not produce any effect of color, but which we call infra-red and ultra-violet, because they are at those ends of the spectrum.

Color is merely light from some original source, or reflected or transmitted light, and it may be monochromatic, that is of one wave length, or a mixture of different wave lengths. The ear can pick out different sounds in a medley of sounds, but the eye can not detect

* When the Central New York Chapter has something to say, Cyril Tucker of Rochester is the man who puts together the words. His bulletins and Chapter letters are at the top of the class. Mr. Tucker once started to be an agricultural chemist—at Alabama Polytechnic Institute, but that start was interrupted when, in 1918, he helped lick the Germans. Just how that experience put architecture into his mind is not clear, but in 1931 he passed his registration exams for practice in New York State and has been at it ever since, mostly residential work.

the elements that make up a mixture of wave lengths, interpreting it rather as another color. An original light color source is a certain color because it has a certain wave length, or mixture. A reflected or transmitted light is a certain color because all of the light incident upon or through it is absorbed excepting that wave length or mixture of wave lengths characteristic of that color.

That makes for an interesting fact about color. In an original light source, a combination of all colors will produce white light, while in a transmitted or reflected color source, a combination of all colors will absorb all light reaching it and appear very dark. Colors are thus formed by addition or subtraction. The addition of a blue spotlight and a red spotlight on a white screen will produce lavender by addition of the two, and if yellow is added, make white; while the mixing of a blue and a red pigment in paints will produce deep purple by subtraction, and, if yellow is added, will result in a dark color, almost black.

The Young-Helmholtz theory of color vision is that the eye has three independent detectors of selective radiation (which is color). One detects violet, one green and

one red, and the eye interprets color by the proportionate response of these three detectors to the stimulus.



However, the purpose of this paper is not to cover the subject of color from the viewpoint of the physicist, any more than is necessary to give a basis for what is to follow. Its main purpose is to explain a method of color designation and some interesting principles of color use. There has long been a need for a definite and universal system of color terminology, so that when someone speaks of a dark red, or a light blue, everyone else knows exactly what shade or tint he is referring to, or can, by recourse to some standard charts, find out. A dressmaker knows what color is referred to when one mentions Alice blue, as does an artist concerning crimson lake or gamboge, but no one knows what color is referred to when a lipstick manufacturer labels its color "expectancy" or "surmise" or the shade of a pair of stockings by the label "morning love."

Because color has three characteristics: hue, such as blue, green, yellow, etc.; value from dark to light; and chroma, or intensity of

color, such a system must be based on three dimensional coordinates, and the Munsell System of equal perceptible steps of color has been proposed to meet this need. We imagine a sphere with a fixed vertical axis. Planes at right-angles to the axis intersect the sphere in uniform levels, which are to represent definite amounts of brilliance or value. White, the highest value, is placed at the north pole, and black at the opposite lower pole. Any point in this color space can then be represented by three quantities; its level, its distance from the central axis, and the angle which a line from this point to the axis makes with a similar line from any other point, just as the longitude on the earth is measured with reference to the meridian at Greenwich. This figure is called a color sphere, and the circumference is divided into 10 sections representing the hues of R, RY, Y, GY, G, GB, B, PB, P, and RP. The axis is also divided into 10 sections representing the steps in the transition from black through the shades of gray to white. The radius, from the axis out to the circumference, is also divided into 10 sections, representing the increase in chroma or intensity of color from the grays out to the

purser color at that value. Using this system of polar coordinates, the term RY 6/4 refers to the hue red-yellow (or orange), six steps up from black, and 4 steps out from the gray at that level, and always refers to the same color no matter who interprets it. In this figure, colors on opposite sides of the sphere are complementary, and, as light sources, tend to produce white, or, if reflecting sources, neutralize each other, if of the proper intensities.

The eye, looking at any one color for any length of time, gets color fatigue, and attempts to equalize things by wishing to see its complementary, to such an extent that as you look away you get the impression of seeing this opposite color. Everyone is familiar with the greenish ball you can see when you have been looking at the sun, and the trick of looking at a black-and-white meaningless negative for a time, after which, when you look at a piece of blank white paper, your eye creates a picture with white where black was and black where white was—the positive for which the negative was made. This is the reason for using contrasting complementary colors in one form of color harmony.

Prof. Harry Moon of M.I.T.

and Prof. Spencer of Tufts College have done a great deal of research on color harmony, and have several articles in the *Journal of the Optical Society of America*, from which much of this paper has been taken. Their work is based on the Munsell color sphere and their discussion of the mathematical computation of scientific color harmony is of great interest. Color combinations are by no means equally pleasing. Omitting associations and individual preferences, color combinations can be arranged in order of esthetic merit, from combinations which expert and laymen alike find very beautiful to combinations which no one likes. There are color harmonies and disharmonies, and no sharp dividing line between them.

According to Birkhoff, esthetic measure is defined by the equation M equals O/C , in which O is the number of elements of order, and C the number of elements of complexity. With reference to color, elements of order are identity, similarity and contrast of hue, value and chroma, and area balance. The element of complexity is a figure representing a total of the number of colors, the number of pairs having hue difference, the number of pairs having a chroma difference.

Numerical values have been worked out for these factors, and the value of M in the above equation mathematically determines the esthetic value of the color scheme. Any design having a value for M greater than 0.5 is desirable.



Referring to the elements of order above mentioned, colors are identical, of course, if there is less than one perceptible step in the Munsell notation between them; they are similar if there is more than 3 but not more than 5 Munsell unit steps between them in chroma, from .5 to 1.5 steps in value and from 25° to 43° in hue. And they are in contrast if there is more than 100° difference in hue, 3 steps in value, or 7 steps in chroma between the two colors being compared. In between these areas there are areas of ambiguity in which colors are neither identical nor similar, or neither similar nor in contrast; they are called the area of 1st ambiguity and area of 2nd ambiguity. These areas are to be avoided.

The other element of order is that of area balance. Any set of colors has an adaptation point, which is usually the background against which that set of colors is

viewed. In the lack of any definite background, the adaptation point is taken as neutral gray, or N/5 in the Munsell notation. From this adaptation point the moments of the different colors are taken, much as moments are taken in physics. In colors the area of the color times its distance from the adaptation point is its moment, while in physics it is a weight times its lever arm. The computation of the center of gravity of these moments gives the balance point of that group of colors, and the position of this balance point determines the general effect of that group of colors. If this balance point is below 3.5 in value on the vertical axis of the color sphere they are gloomy; from 3.5 to 6.5, neutral; and from 6.5 to 10, cheerful. If this balance point is in the blue and green segments it is also cool and restful; if in the green and yellow, stimulating; and if in the red region, warm. This same balance point could be determined by spinning a disc with segments of these colors in proportion to the areas, and the resultant color would be the balance point. The areas of the different colors used should be in proportion, or simple multiples of their color moments. It is found that a pleasing sense of balance is obtained when

all of the color patches have equal moments about the adaptation point. Other pleasing arrangements occur when the moments are simple multiples of each other, and the location of the balance point determines the general psychological effect of the harmony.



In a practical application of scientific color harmony, the designer first selects hues that he considers to be appropriate to the application. He then decides on the type of harmony to be used and selects either large or small color steps, avoiding the regions of ambiguity. A three-point color harmony of contrast is obtained by drawing a straight line through the sphere from one point through the axis to a point on the other side, generally slanting up or down, and using the two colors at each end and a color in the middle. A triangle can be used with two points on one side of the axis and one on the other; or in harmonies of similarity, the straight line, triangle or even a rectangle can be used on one side of the axis. Areas are then determined according to the methods just described. Ordinarily the areas are adjusted so that the moments of the various color patches are equal, but if one

of the colors is to be emphasized, its area can be increased to give either 2 or 3 times the moment of the other color patches.

Finally, the designer calculates the balance point of his color ensemble and decides if the psychological effect is suitable or if he should modify his colors. All this he can do by simple mathematics, without the use of any colorants whatever, just as the musician harmonizes a melody by the application of well-known rules without touching the keyboard. If the outline of a design or the color areas have previously been fixed, colors can be chosen that with these areas will make equal or multiple mo-

ments, by working in reverse. He can then, if he wishes, calculate the over-all esthetic merit, by applying the proper values in Birkhoff's formula of M equals O/C and see how much higher than .5 his result is.

It is too bad that the scope of this paper does not permit the showing of applications of these schemes, and the interesting results obtained by using the above described methods, but anyone interested in following the subject can get a great deal of valuable experience by getting a set of Munsell color charts and using them when a color design or decision has to be made.

HABS and Pictorial Archives

PERHAPS the time has come when architects are due for a reminder of what the letters HABS mean. Although born in the depths of the recent and unlamented depression, the Historic American Buildings Survey should not be permitted to slide into the limbo of WPA holdovers. HABS is a continuing collection of Americana that should never be allowed to get too far behind us.

It is a treasure house of draw-

ings and photographs made under the sponsorship of the National Park Service and The A.I.A. The flow of material into this repository has, for the present, dried up; architects are busy rebuilding America, and have put aside the job of measuring her historic relics. Incidentally, any material intended for the Survey must be approved by the Park Service before being deposited in the Library of Congress as part of the HABS.

Many architects, doubtless, have photographed and perhaps made measured drawings on their own account of early American buildings of significance. These records will be of little or no help to future generations if they are merely kept in the individual architect's personal archives, to be lost or destroyed after his death or retirement. Given to the Library of Congress, they will be properly classified, indexed and made easily available to future students and historians.



Closely associated with HABS is the Pictorial Archives of Early American Architecture, which is a gift collection, also in the Library of Congress, consisting largely of photographic negatives. The flow into this collection, unlike that of the HABS, has not dried up, and should never be allowed to dry up. Any gifts of material descriptive of early American architecture, coming directly to the Library, go into the Pictorial Archives, with formal acknowledgment to the donor.

Any negative which gives an adequate record of the appearance of a building or a part of it, regardless of artistic or professional

quality, is acceptable for the Archives. The donor may give his negatives with the restriction that for a given period of time the Library will not furnish prints from them without his permission. From unrestricted negatives, prints can be furnished any time at cost, 4" x 5"—10c each, 5" x 7"—15c each, and 8" x 10"—25c each. All prints furnished from the Pictorial Archives bear the stamp of the Archives, and the name of the donor or photographer or both, so that credit may be given.

The negatives are cataloged first by state, county, and city or vicinity, and a classification number based on this geographic location is assigned to each item. For each building represented, a catalog card is made, which contains as much information as the Library can compile, the classification number, the number of photographs available, and an indication of where other illustrations have been published. The negatives and measured drawings in the HABS are treated in the same way, so that the two collections are integrated into one scheme. In addition, the pictures are cross-indexed by subject—that is by building types, details, styles, periods, historical associations, etc.

The instrument through which these collections are put within easy reach is the "Catalog of the Historic American Buildings Survey." Its latest edition (1941) lists the staggering total of 23,765 measured drawings and 25,357 photographs, covering some 6,389 houses, churches, public buildings, mills, bridges and other types of structures important in the cultural and economic history of the United States. This catalog contains 470 pages, with many illustrations. Buckram-bound copies may be purchased from the Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C., for \$1.25 each; stamps not acceptable.

Here, then, is a depository into which any architect can direct the photographic films he may have spent years in accumulating, with

the comforting thought that prints will always be available to him or to future architects and students at approximately their actual cost. In the safe hands of the Library of Congress, the thousands of measured drawings and photographs made by skilled and sympathetic hands under HABS, together with the Pictorial Archives of Early American Architecture, form the promising foundation of a treasure that should be cumulative in extent and in value throughout the years. Most important, this collection is not merely a record; it is a working tool for today and tomorrow, particularly in cases where old buildings are being restored or re-adapted to new uses. Upon this well-established foundation might be built the one definitive record of American architecture.

Latrobe Drawings

AN INTERESTING ACCESSION is announced by the Library of Congress: three bound volumes of the architectural designs of Benjamin Henry Latrobe (1764-1820), presented by Capt. William Claiborne Latrobe, great-great-grandson of the architect. Latrobe was

trained in England, traveled widely in Europe, and came to the United States in 1795. He designed the Bank of Pennsylvania and the Philadelphia Water Works, then in 1803 was called to Washington by President Jefferson to complete the Capitol. Again in 1814 he re-

turned to rebuild and restore the structure after its damage by fire in the War of 1812. Other notable works of Latrobe include the Cathedral and Exchange in Balti-

more; the Decatur house, Van Ness house, porticoes of the White House and St. John's Church on the north side of Lafayette Square, all in Washington.

Impacts of Urban Redevelopment on the Municipality

CIRCULATED widely in Pittsburgh and in limited fashion elsewhere, is an 11-page closely-reasoned but clear exposition of a method of dealing with urban redevelopment. So far as the Editor of the JOURNAL recalls, this kind of illustration of combined planning and financing and the inevitable impacts of redevelopment projects upon the pocket-books of the local taxpayers has not been published before. This is surprising, for it is long overdue. Incidentally, the memorandum states that none of the redevelopment legislation in the present Congress, up to the time of writing, appears to be properly adjusted to a clear-cut and equitable handling of land and its financing for urban redevelopment in the interest of the local municipal corporation.

In this third report on master plan studies, submitted to Pittsburgh's Mayor and City Council

by the City Planning Commission, of which Frederick Bigger, F.A.I.A., is chairman, a hypothetical example is used to demonstrate a method of redevelopment and what this involves. It is assumed that an area of 60 city blocks is bought up, cleared, and held under single municipal ownership. The average square-foot cost of acquiring and clearing previously non-public properties is used as the basis for fixing the value of the total tract—including former street areas. A new layout is made, less land is allotted for streets, and new public open spaces are planned. From the master-plan designations of appropriate land uses and intensities of use, there is estimated the average square-foot "earning power value" of the total proposed building land. On this unit basis a new valuation for the total tract is accepted which, in this example, is assumed to be less than the calculated first

valuation. Thus is determined the amount of write-down of value which must be effected in some way if developers are to receive the land at the calculated earning power value, and are to be able to develop it according to the master plan.

There follows a list of items of municipal investment, which shows the local impact of the reorganization of socially and financially unsound parts of the community, especially if there were to be state or Federal assistance. The list, which we quote, is also stressed as "a check list of the possible loopholes through which municipal credit may seep unobtrusively away whenever development of the urban area takes place."

1—Any non-recoverable appropriation or gift of funds for planning and for administrative expenses in connection with land acquisition, made by the municipal corporation to the planning agency and to the land acquisition agency.

2—The amount of the write-down, from acquisition and clearance outlays plus valuation of public land of original layout to the new earning-power value of building land plus valuation placed on new public land.

3—The residual value of original paving and other structural improvements to the extent that these must be scrapped because of elimination of rights of way streets.

4—The salvage or remaining use value of the same type of street con-

structions in original streets and ways that are retained in the new plan.

5—Entirely new street constructions required by the new plan.

6—Similar calculations to items 2, 3 and 4, but with different sums, will be set down for sewer and water line constructions. The municipal corporation's investment in the redevelopment undertaking, for these and any similar items, will be the values lost by scrapping whatever is essentially sound, plus the value of that which may be suitable in location and character to be retained in the new plan, plus the cost or proportionate cost of new constructions.

7—Any amount within the original acquisition cost of land which has been allowed, over real value prior to the taking, *i.e.*, allowed in anticipation of enhanced value arising out of the prospective redevelopment undertaking.

This item already has been covered in the writing down of valuation; but it is included here because it represents an outlay which any Federal aid policy might reasonably require the local community to absorb. If this were so, the municipal corporation would have more incentive to avoid such excess payments.

8—Any not fully recoverable outlays incurred by the municipal corporation, in connection with site clearance, to move a structure or use which is good in itself but inappropriate in location to another site, plus the cost of the substitute site.

9—Any expenditure to acquire a structure which is substandard according to an existing law—if there is such a law.

10—Any amount which represents a difference between real estate taxes receivable, when based upon earning-power valuations of property de-

veloped for economic rentals, and any less agreed-upon amount of receivable taxes or payments in lieu of taxes.

11—Any municipal corporation expenditure to liquidate non-conforming uses, the location and character of which will jeopardize the character and values of the redevelopment undertaking.

12—Although most of the foregoing items may be expected to be present whenever private or public housing developments are involved, there will be a double list of such items to be considered whenever the development of large-scale private housing necessitates a rehousing of displaced families of substandard income. For, in such a case, there will be need to have a public housing project initiated and progressively completed prior to the displacing of the families. (If a public housing agency is granted a second write-down of its land valuation, this gift from all the other local taxpayers cannot be overlooked.)



The Commission points out the impossibility of expanding the municipality's borrowing power beyond some minor amount because of the rapidity of shrinkage in the real estate tax base caused by reducing valuations to an earning-power basis. Concurrently there will be accumulated demands for public expenditures other than those involved in a series of redevelopment projects. The Commission goes on to say:

If the municipal corporation, following its usual custom, undertook to take care of the variety of financial commitments already listed herein by borrowing against its full faith and credit, it is quite clear that the rate of progress of a redevelopment program would depend upon avoidance of unsound redevelopment projects and of extravagance in those which do go ahead. It would depend upon conformity to a carefully worked out long-term program geared to other municipal obligations. It would depend upon careful timing of each undertaking, even though the rate of progress were slow. Even so, unless unpredictably large increases of stable tax-paying properties were to be achieved quite rapidly, the pressure of financial obligations would remain severe. *The real issue is whether that severity appears more formidable than the prospect of continued urban deterioration and loss of values.*

A first generalization about municipal borrowings, arising out of the exploration thus far, is as follows:

a—The municipal corporation could borrow, from non-governmental lending institutions, amounts up to the prospective earning-power value of building land which is to be sold to private developers at that value, and which would have protective covenants thereon running with the land designed to sustain such values.

b—Upon building land which the municipal corporation chooses to retain as a municipal asset, and decides to lease to private developers at ground rentals based on the prospective earning - power valuation, very long term borrowings (say 99 years) would be entirely justifiable, provided thereby the interest burden

did not become too great to be borne or too great in the light of other municipal needs. Such a loan might be from the state or Federal government, at slightly above the going interest rate.

c—In both the instances cited in items "a" and "b", the security for the loans would be the prospective earning-power value fixed into the land which is thus to be sold or leased.

d—The amounts which need to be written down to put building land of redevelopment areas on an earning-power basis have been considered by specialists to be the crux of the whole problem. In many communities this may be the only great obstacle. But in other localities—particularly in central cities of metropolitan urbanized areas—those municipal obligations which are most nearly traditional ones may themselves present also a high financial hurdle to get over.

It has been proposed, among other arrangements, that the total write-down on building land, although covered by an original very long term Federal loan, should be progressively wiped out by the lender in forgiveness of the municipality's annual payment when it is clear that the municipality cannot make that annual repayment. Any such scheme would be clearer to appraise if the financing of building developments were kept distinct and separate. The land acquisition and revaluation should not be financed as merely an incidental part of a combined financing problem for housing—public or private.

e—The municipality's bookkeeping should be such as to reveal,

clearly and separately, any and all of the 12 items listed above as contributions or investments of the municipal corporation whenever they occur, whether their financing entails use of the tax levy funds or various types of borrowing, or both. But since the pooling device here indicated for each redevelopment area tends to distribute costs fairly and simplify the borrowing procedure, *it would seem worth while to carry, throughout a long-term redevelopment program, continuing accounts for* (1) short-term commercial borrowings related to lands which are to be sold; (2) very long term low-interest loans related to lands retained for the purpose of leasing to developers; (3) special financing such as is cited in item "d" for the writing down of valuations.

Considerations of financing large building developments frequently do not cover adequately all the items which represent an impact upon the municipal treasury. In the case of a redevelopment program, it is difficult to see how such matters can continue to be overlooked. It is in the local area, and in dealing with land and buildings and the municipal treasury, that any state-devised or Federally-devised financial formula will be demonstrated to be sound or unsound. Here is where the frictions are. And these frictions will be related to what has been explored thus far herein. Further financial arrangements are less in need of clarification now than are the matters covered thus far. Whatever they may be, they could be determined more wisely if there were more complete understanding of the various impacts of redevelopment on the municipal treasury.

Honors

ABRAM GARFIELD, F.A.I.A., of Cleveland, Ohio, received last June the honorary degree of Doctor of Humanities from Western Reserve University. On Sept. 23 last, Mr. Garfield, youngest son of the martyred President, had practiced his profession for 47 years—40 of them in the same offices his firm (Garfield, Harris, Robinson & Schafer) now occupies. Over 500 of his friends and fellow citizens paid tribute on that occasion to Abram Garfield as dean of Cleveland architects and a great force in the cause of civic betterment of his community.

DAVID ADLER, F.A.I.A., of Chicago, has been chosen for membership in the National Institute of Arts and Letters in recognition of works that "survive temporary appeal."



AYMAR EMBURY, II, of New York, is the other of two architects elected to the National Institute of Arts and Letters in this year's selection. The seven artist members chosen include, besides the two architects, two painters, a sculptor, an etcher and a cartoonist.

Scholarships Available

A BULLETIN will shortly be in the hands of Institute members announcing the opportunities for the Edward Langley Scholarships, the Delano and Aldrich Scholarship, the Milton B. Medary Scholarship, and details of the award of Institute School Medals and books from the Henry Adams Fund.

For the Langley Scholarships, proposals are made on a special

printed form (A.I.A. Form S70), to be had upon request to the Octagon. These proposals must reach the Secretary of the Institute not later than March 31, 1946.

For the Delano and Aldrich Scholarship a citizen of France—architect, sculptor, painter, or a student in one or more of these arts—is selected by a committee of residents of France for travel in the United States.

Beneficiaries of the Milton B. Medary Scholarship are selected from students who have received the School Medal of The Institute, and are enabled to do post-graduate work in architecture.

The Institute's School Medal and copies of "Mont St. Michel and Chartres" are awarded annually to outstanding students in any of the accredited architectural schools, on faculty nominations.

Chicagoland Competition Awards

THE *Chicago Tribune's* competition calling for designs of three houses, with \$1,000 prizes for eight contestants in each of the three problems, resulted in the following winners:

Edward L. Burch, Jr., Evanston, Ill.; Lt. (j.g.) W. R. Burns, Jr., Harrisburg, Pa.; Carl L. Cederstrand, Wilmette, Ill.; Merwin H. Freeman, Los Angeles; Raymond W. Garbe, Wheaton, Ill.; Edward H. Glidden, Jr., and Eben D. Finney, Baltimore; Joseph C. Gora, Boston; Edward W. Hanson, Stillwater, Minn.; Herbert C. Hanson, and Henry Martorano, Chicago; Heidt Associates, Orange, Tex.; George R. Klinkhardt, Berkeley, Calif.; Mrs. Lucile McKirahan, Stuttgart, Ark.; Arthur

R. Myhrum, River Forest, Ill.; Ensign Ralph DeLos Peterson, Jr., Gary, Ind., and Lt. Custis S. Woolford, Jr., South Orange, N. J.; Capt. Arthur Jack Sackville-West, Colorado Springs; Charles W. Schroeder, Chicago; Frederick E. Sloan, Golf, Ill.; Lt. Ray Stuermer, Chicago (two awards); D. Coder Taylor, Evanston, Ill.; Walter J. Thies, Dayton, Ohio; Howard J. Uebelhack, Wilmette, Ill.; Eric Wenstrand, Chicago; J. Floyd Yewell, New York.

The contest attracted 938 designs. Architect members of the jury: Paul Gerhardt, Jr., Philip B. Maher, F.A.I.A.; John O. Merrill, John W. Park, and A. N. Rebori. Boyd Hill was the professional adviser.

"In the next ten years we shall have built a billion square meters of living space, or roughly 25 million houses."—Prof. ALABYAN, vice-president of the Academy of Architecture, in charge of replanning Stalingrad.



Proposed Addition to the White House Offices

AS IF someone were attempting to recast the Liberty Bell, or add a paragraph to the Constitution, any proposed alteration of or addition to the White House snaps all of us to attention. The *Washington Star* says editorially: "It is . . . the profession's obligation to furnish cooperation to the end that whatever at last is done will be right and not wrong."

This responsibility of the architectural profession has been recognized by at least two Presidents and by The Institute. A letter dated Dec. 12, 1908, from President Theodore Roosevelt to the then president of the A.I.A., Cass Gilbert, said:

"Now that I am about to leave office there is something I should like to say through you to The American Institute of Architects. During my incumbency of the Presidency the White House, under Mr. McKim's direction, was restored to the beauty, dignity and simplicity of its original plan. It is now, without and within, liter-

ally the ideal house for the head of a great democratic republic. It should be a matter of pride and honorable obligation to the whole Nation to prevent its being in any way marred. If I had it in my power as I leave office, I would like to leave as a legacy to you and The American Institute of Architects the duty of preserving a perpetual "eye of Guardianship" over the White House to see that it is kept unchanged and unmarred from this time on."

To which letter Mr. Gilbert replied in part as follows:

"I have no hesitation in assuring you, Mr. President, that The American Institute of Architects will accept all of the honorable obligation which your letter implies and will lend its influence always to the preservation of the White House as it now stands unchanged and unmarred for future generations of the American people.

"Your letter will be a treasured document among the archives of The Institute and will, as need arises, be looked upon as our char-

ter and as our authority for such defense of this structure, growing stronger with the years, until the tradition shall have been firmly established that the building must remain inviolate from this time on."

Again, in the Hoover administration, upon the occasion of a Memorial Day service in 1932 at the tomb of James Hoban, Mr. F. B. Butler, speaking on behalf of the President said:

"Recent administrations have eagerly accepted responsibility of the White House and it is safe to say that today it is as Hoban would have it. As a practical matter, what Roosevelt expressed as a wish can not be. However the architects of America must accept a measure of responsibility and observe with a watchful eye the changes that time requires. It might not even be amiss for you architects once every four or eight years, or as often as necessary, to focus the attention of our people on the architecture of the White House and tell them its story so that the legend will always be before the nation, and more especially so that all who have direct charge and responsibility will be cognizant of their duty."

So much in justification of the

architects' continuing interest in any suggested changes in the White House. Now as to the present proposal.

Congress has just appropriated \$1,650,000 for further development of the existing combination of home and office, and Lorenzo S. Winslow, who has held the office of Architect of the White House for the last 13 or 14 years, has made preliminary drawings for the proposed additions. Reference to the plot plan (page 75) will make clear the fact that the addition is to the present Executive Office Wing along the West boundary of the plot and that it contemplates no change in the familiar exterior of the Mansion itself. The Executive Office wing was started by McKim in the restoration project achieved in the Theodore Roosevelt administration, and since then it has been twice extended to the south.

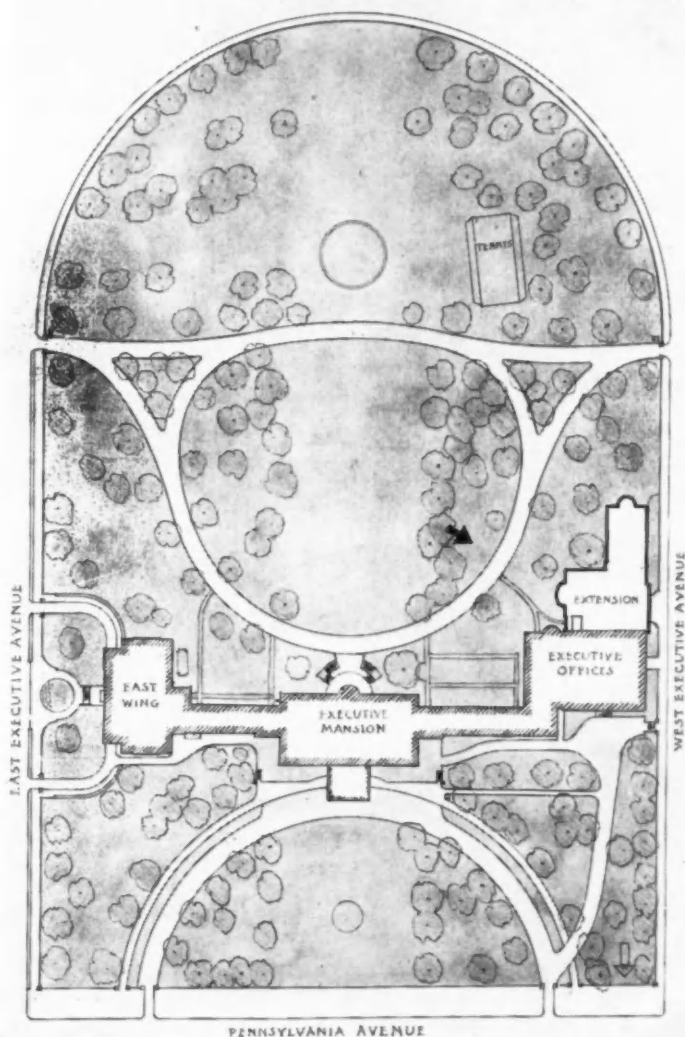
Glenn Brown, in his "Memories, 1860-1930," says of this wing:

"It was necessary to build a structure for the public office separate from the residence. McKim determined to place this at the end of the West Wing, making it one story in height, no higher than the wing, thus making it in every way subordinate to the main building.

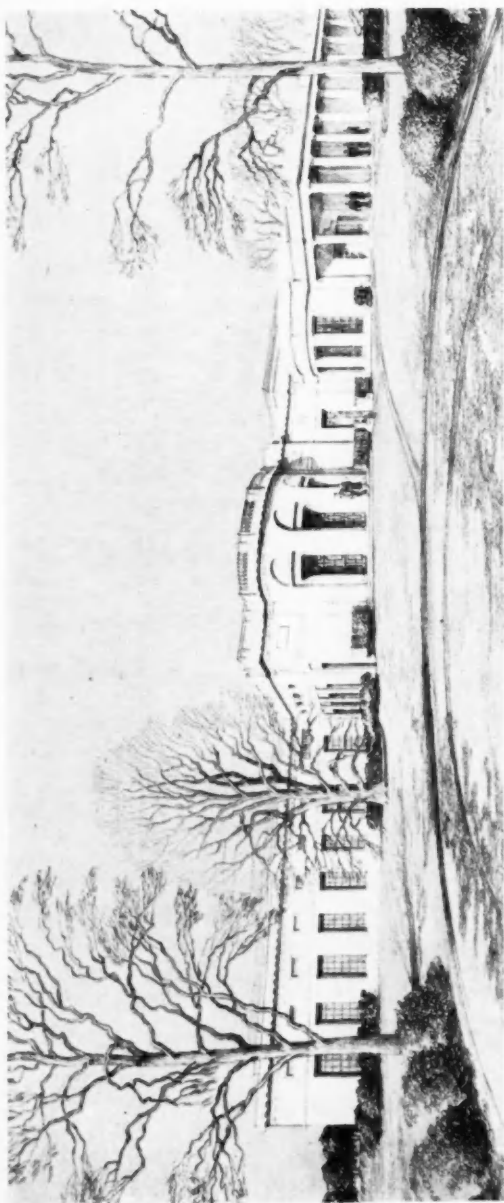
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PLOT PLAN OF THE WHITE HOUSE GROUNDS
Black arrow on south lawn indicates point from which
perspective (next page) was made



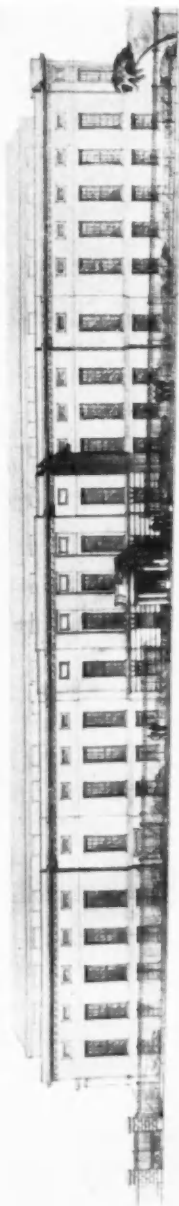
Drawing by H. S. Chandler

THE WHITE HOUSE EXECUTIVE WING AFTER PROPOSED ADDITION

LORENZO S. WINSLOW, ARCHITECT

BELOW, WEST ELEVATION OF THE EXECUTIVE WING AFTER PROPOSED ADDITION

Note that grade of White House Grounds is well above the street level at right end



Arch. Exam. 1890

While he considered this a temporary building, it contained all the office rooms needed for the conduct of the President's business. McKim's hope was that an adequate office building, with stately apartments, for diplomatic and other functions, might be built some time in the near future, facing the Capitol at the Executive Mansion end of the Avenue, thus restoring the original idea of a reciprocity of sight between the executive and legislative branches of the Government."

Thus it would appear that the profession long ago accepted the argument that the White House park should contain not only the President's house but also his office. Thomas Jefferson, when President, is said to have had a small office building on or near the site of the present Executive Office Wing. In McKinley's time the White House proper was a rather tangled combination of living quarters and office space. The question has now been raised by the Washington, D. C., Chapter whether the series of office space additions, if continued, will eventually change the White House from its original conception as the President's home to the site of a larger and

complex Executive Department.

Publication in the newspapers of elevation drawings of the proposed addition seems to have met with considerable misunderstanding. The public, not familiar with architectural drawings, and jumping to the conclusion that the addition was to be tacked on to the White House proper—the Mansion, promptly raised a hue and cry.

The National Commission of Fine Arts has approved the proposed addition in the following letter to the President:

Dear Mr. President,

The members of the Commission of Fine Arts were delighted to review with you on November 30th preliminary plans prepared by Mr. L. S. Winslow for an addition to the West Wing of the White House necessary to provide additional space for the more efficient functioning of the Executive Office of the President.

The Commission are pleased to advise that they find the plans generally satisfactory and approve them subject to further study of certain details of the design by the Architect. Mr. Winslow has agreed to confer with the Commission from time to time as the more detailed plans are developed.

The Commission were pleased to note that the further extension of the West Wing to the south will not seriously encroach upon the grounds

of the White House; in fact, the nature of the proposed extension of the West Wing will serve to provide the grounds near the House with greater seclusion than has been possible heretofore.

The Commission are especially pleased to be called upon to advise in this matter with a view toward retaining on this new structure the dignity and the charm which obtains in the case of the White House and the existing wings to the east and to the west.

Sincerely yours,

For the Commission of Fine Arts

GILMORE D. CLARKE
Chairman

Finally the question arises as to the basis upon which any objection by the architectural profession, as such, is relevant.

Upon any question of architectural fitness, the architects' opinion is not only relevant but also expected, in view of the actions of past Presidents. On the other hand, a President's wishes as to the extent or location of his business offices, so long as the White House is not architecturally marred, would appear to be a matter in which the architects are not especially competent to advise.

The facts have been put before the Institute's Committee on the Preservation of Historic Monuments with the suggestion that their recommendations be brought before the Executive Committee of the Board at its February 15 meeting.

To Rent or To Buy

A short resumé of a study of comparative costs of renting, by Charles M. Young of Pittsburgh, Manager of the Statistical Research Department, Westinghouse Electric Company, as published in *Tomorrow's Town* for November, 1945.

MR. YOUNG's study deliberately ignores the many intangible aspects of the question of owning versus renting. It sets out to do two things: (1) compare the cash outlays involved in owning and renting an identical property over varying periods of time; (2) provide a rough indication of the average income required to

meet the financial obligations of variously priced homes without undue strain on the family budget. To do so certain assumptions are laid down. These are: (1) that a house will rent for about 1% of its sales value per month; (2) that 3½% of the original cost of the home is a fair annual allowance for taxes, insurance and mainte-

nance; (3) that the home is purchased with the minimum down payment and maximum mortgage allowable under pre-War FHA regulations, plus an allowance for closing costs; (4) that sale of the house would cover only the owner's remaining liability.

On this basis Mr. Young's statistics indicate that the cost of renting a \$4,000 or a \$6,000 house would be less than the cost of buying it—until the end of the sixth year from purchase, when the two amounts would balance, and that thereafter there would be a saving in having bought. He also estimated that on the \$8,000 and \$10,000 house the point of balance between the two costs would not be reached until the end of the eleventh year from purchase.

Figuring all necessary outlays, he sets forth these income requirements for home purchase:

1. The family buying a \$4,000 house should have an income rang-

ing between \$170 and \$215 a month, with \$130 as the emergency minimum.

2. The family buying a \$6,000 house should have an income range between \$250 and \$300 a month, with \$180 as emergency minimum.

3. The family buying an \$8,000 house should count on \$320 to \$400 a month, with \$240 as the minimum income.

4. The buyer of a \$10,000 house should have an income ranging from \$375 to \$500 a month, with \$300 as the emergency minimum.

In summation, he declares that the answer to the question "Should I own my home?" is Yes—if (a) you can reasonably expect to live in it for five years or more; (2) you can reasonably expect an adequate and sufficiently stable income to meet the costs involved; (c) home ownership means enough to you to justify assuming the added responsibilities which it involves. Otherwise, the answer is No.

Educational Activities

ARTHUR F. DEAM, recently head of the Department of Architectural Design at the University of Illinois, has been appointed Professor and Chairman of Design in the School of Fine Arts, University of Pennsylvania.

DR. REXFORD GUY TUGWELL, Governor of Puerto Rico and former Professor of Economics at Columbia University, has been appointed Director of the University of Chicago's new program of education and research in planning.



Architecture of Today and Tomorrow—IV

By Edwin Bateman Morris

THERE have been a number of responses from architects to these articles of mine. I extend my thanks. The reaction of architects is valuable in connection with a subject I write a good deal about but concerning which everyone must admit uncertainty: since architecture is the placing of present needs upon past thinking to exactly fit the future.

I have at hand the letter from Herbert Lippmann of New York on the subject, which was published in the last issue of the *JOURNAL*. He disagrees thoroughly with me, though more as from deep interest than controversially so that I find myself stimulated rather than cast down. In return, my reaction is not so much a disagreement with him, perhaps, as an uncertainty as to the validity of the facts he presents. I have a feeling that he could be right, though I hope not.

In a reasonable enough vein he briefs the trend of what I have been saying in these articles: "Modern architecture does not appeal to the public, the audience is not be-

ing and cannot be educated into liking it and, therefore, it should be designed more to their liking and comprehension."

Those words of his I can go along with as a fair restatement of my position. The first part is a theorem, something to shoot at, something to stand, as is a theory in science, until disproved. The second part, the last ten words, represents the duty of the architect—whose purpose in being, as with all artists, is to carry a message to his audience.

Mr. Lippmann goes on in a nice piece of writing: "It is difficult to be certain how much the entasis or triglyphs or even the built-in sculpture meant to the Greek demos; just what modillions, rinceau, acanthus or what-have-you in classics meant to the average Republican in Rome; what ogees and quatrefoils meant to the medieval public; or how many Italians liked the Renaissance." Summing that up, he says, "What evidence is there that the 'syntax of the past' gave pleasure to any but the few?"

In other words, what evidence that architecture was ever a comprehended art?

The evidence is not so strong as the belief. But perhaps in Mr. Lippmann's concise question you have the whole underlying doctrine of Modernism. In the minds of many Modernists rests the deep-seated doubt that Architecture *ever* had any appeal! In that Mr. Lippmann has doubtless put his finger on the hinge upon which revised contemporary architecture swings.

Not a few latter-day architects are inclined to believe—reluctantly, I think—that there existed no wide appeal in the architecture of the past; no appeal of Greek architecture to the Greeks, or Roman to the Romans. That belief grows in them to be a certainty. If it is a certainty, there is only one conclusion to draw; and that is that the support now of any other type of architecture than Modern is sheer stupidity, the perpetuation of failure.

That is, if all architecture up to now has been ineffective and futile, it is high time, and the action is long overdue, that all the ineffective and futile forms which in the long history of the profession have failed to ring the bell and arrest the attention of the public, should

be ditched and ditched deeply. There is no place in our picture for failure. And, if the profession has consistently failed through several thousand years, let us dig the grave wide and deep. And plant a new little flower.

I speak of this doubt because I believe it is the important pivot upon which determination of the present trend of architectural design spins.

Yet I question the statement that the white Parthenon on its hill failed to arouse in the Athenian, and in everyone else who saw it, feelings of greatest awe; I question whether the Roman could view the Coliseum and the Forum with anything but pride and swelling emotion; that any Frenchman, of however low station could see Notre Dame with anything in his breast but awe and pride and joy. If these things were just dull piles of stones, if Bramante and Michelangelo were useless and messageless characters, I fall back in despair and disappointment. But wouldn't you then have to consider Phidias and Homer and Virgil and Beethoven and Shakespeare as useless and messageless. I submit that they all spoke to the same cross-section of the same public, and that architecture by its continuous presence be-

fore the eye had the edge on all the other arts.

The idea that architecture through the centuries has been an expressionless failure I hate to consider. I wish there had been a Gallup poll in say 1320 to prove something about it. Yet I have a deep conviction that architecture has always been the art that held the interest of the public to the greatest degree. It was useful, it was permanent, the message of its form and grace was carried every day of every year, and there was the knowledge that it had been seen by ancestors and was to be seen by descendants.



I think without doubt the public has always been unaware, and always will be unaware of the *mechanism* of architectural appeal. The public always is, and prefers to be, unaware of the mechanism of any appeal. A beautiful melody is loved, but the relation of notes that makes it beautiful never enters one's mind, unless he be a musician. The rotund force of Shakespearean prose is admitted, and students know that it is due to alliteration, to rhythm, to exact words exactly placed; but the average hearer, feeling its strong beauty, does not

know nor seek to know the reason for it.

The mechanics of beauty are disturbing. One remembers in graded schools that the diagramming of classic sentences, to see how they were put together, killed forever the joy one may have had in those sentences.

One does not wish to know the names of the pigments in an appealing picture, or the rhyme scheme of a well-beloved poem. We are satisfied in the simple fact that these have served to arouse in us uplifting emotions.

And so people looking at buildings, know only that they satisfy, if they do. They do not think triglyphs, entasis, or the probable mathematical relationship of parts to each other. It is easier and pleasanter to say simply, "This has a nice and charming flavor. Don't tell me why. It has more appeal if I do not know."

May I descend to a very homely simile. If a man likes curried chicken he probably knows nothing about its method of preparation. But if the cook changes the formula, the man knows at once something has been done to him. Thus when the architect changes the formula, the man on the curb doesn't know what has happened,

but he knows a switch has been made. And he has the privilege of not liking it.

In the letters that come in some of the architects have felt that it is in a sense degrading to cater to this man on the curb. But that is deeply and fundamentally wrong. It makes architecture a lifeless thing, carried on by the whispering together of architects. Whereas it should be a vital language, checked and rechecked to see that it reaches the persons concerned. Buildings are for Mr. Jones and Mr. Smith—not only to use but to look at. If architecture is to be, as it should be, a great cultural influence, it must be made appealing and understandable to the Joneses and the Smiths. It hurts me when architects indicate they are a little ashamed to try for that.

I want to say again that, in these papers, I am speaking of architectural aspect, architectural appearance. Insofar as use and workability and good construction of their buildings is concerned, architects are on a very high level. The planning and efficiency of present-day buildings is marvelously perfect. But that is a different phase of the work from esthetic design. A design that merely expresses the plan and structure is

not enough. It could do that and still carry no joyousness, no flavor, no emotional appeal.

I make it clear, then, that I do not discuss planning, but I talk about appearance. Planning takes understanding, learning, great skill; but it is a different phase of the picture. A well-planned building can be poor esthetically, and the reverse. I take it for granted that the design is required to express plan and structure. That is just an entrance requirement. The reward still goes to esthetic achievement.

And I believe that esthetic achievement, by which I mean beauty with wide appeal, justifies the existence of the architectural profession. Aside from plan and suitability, which is, as I have said, the practical part of the profession, the artist side of the architect's function is to provide physical beauty which will give joy to the greatest number of beholders. The fact that architecture has always done that is I think the reason for its paramount greatness as a profession and as an art.

In all humility I assert that the great architecture of the past has been, and the great architecture of the future will be, designed from full and unselfish hearts, by artists

who look eagerly for the gleam of appreciation in the eyes of those who see their work. They will strive, as I say unselfishly, to give pleasure, to provide uplift, so that the world, in the midst of grief and hardship, may view gracious and consoling touches of beauty. That is sentimentality, if you will. Yet the person who makes his mode of earning his living a help and a satisfaction to others, has success.

We must, I think, consider architecture as one of the great boons to mankind. The public, even the least speculative and least cultured of them, is dependent upon environment. There is a sensitive spot in the breast of each that is awed by spires and masonry shadows, soothed by the pleasant cottage door. Architecture is a stronger force than music because it is tangible and continuing, stronger than painting and sculpture because it is a part of the living scene. It has gripping, three-dimensional effect. A high, powerful building is as appealing as, or more appealing than, the distant mountain. Therefore the paramount *must* of architecture is that it shall, as a first requisite retain its appeal and understandability.

I never want to see the day when architects do not think; yet

I do not want them to be didactic, to tell the onlookers they may have this and positively they may not have that. Architects must be selective artists; that goes without saying. Yet in their process of selection I do not like to have them reject good architecture which has a powerful message simply because it does not have an advanced flavor. I believe the sensitive reaction of the public is too precious to be trifled with.

Perhaps this sensitivity of the public may be only an opinion and wish with me. I hope it has more substance than that; I should be gloomy if it did not. Yet I will agree with architects and they with me that one of the weaknesses of the architectural profession is the lack of contact between the architect and his audience—the lack, as I have said, of *certain* knowledge that the audience ever did appreciate architecture.



I was lunching the other day with Louis Justement, and found him in a highly philosophic mood. Henry Saylor was there and Frederick Bigger stopped by and sat with us. Justement, in line with this uncertainty as to the effect and impact of architecture on people,

felt two things were needed to give architects a surer feel as to architectural design. One was appraising criticism similar to that had by plays and books. The other was something that would correspond to box-office approval.

There was considerable discussion on the topics. I have hope that something definite may come of it. I believe architectural style would be firmer and more certain if something did come of it. I should like, of course, continual expert discussion as to why definite buildings were good or not good. But, even more important, I would favor an efficient and workable means of finding out whether the man on the street got pleasurable and emotional reaction from this building and not from that.

I believe we are going to bring pressure upon Henry Saylor to see if these two matters cannot be squeezed out of theory into practice, an editor always being a fall guy. The beginning of such things—if Saylor's calm eye sees that they can be done at all—will necessarily be on a small basis. But if started it will continue and expand.

We have had criticism to some extent, but perhaps too sporadic, too considerate. We have practi-

cally never had anything that indicated to us as architects that we were successfully appealing to the emotions of our onlookers. Perhaps anything we work out, in these directions, may be unsatisfactory. It may, however, build up so that architects will appreciate the fact that has been driven home to me in my years of travel through the country—that buildings to most people mean civilization.

On one occasion I asked a man in one of the prominent, though smaller cities, what his ambitions were. He replied, "A hole-in-one and a new post-office."

People spend a great deal of money to see Washington, New York, Chicago and other cities; and what they see is buildings. One may say they made the trips to see the shops and shows, but most of that is available at home. Their satisfaction, as they return to hotel, worn out at nightfall, is in having seen buildings, which later they recognize with elation in movies and magazines. I want architects to feel they are in a profession which has influenced more people and more generations than any other.

Some architects do not like it because I disapprove of members

of the profession who feel it is a bit degrading to use designs reminiscent of the past simply for the sake of appeal. My thought in writing these pieces is to keep power

in our hands; to use every appealing form that we know, in the most inspired way, to hold power over people. We must be a voice; and a strong meaningful voice.

Basement Design

*By Elliot Leonard Whitaker **

ASSOCIATE PROFESSOR OF ARCHITECTURE, THE PENNSYLVANIA STATE COLLEGE

Excerpts from a paper presented at the Heating and Housing Conference, Sponsored by the Pennsylvania State College School of Mineral Industries, Division of Fuel Technology, November 14, 1945.

AT THIS PRESENT DATE a definite cycle of basement planning appears to have been completed. The cycle started in the earliest Colonial days, when the first houses were basementless. The floor was packed earth and heat was provided by a clay- or mud-packed chimney. Gradually as time and materials became available, a basement became a much needed part of the house. It was used for winter storage of food, wine, meat curing and a place to age the cider.

Heating stoves appeared in the 1850s, but central heating didn't

come into its own until the era following the Civil War. Then the heater was first a gargantuan affair, with a complex octopus arrangement of ducts and pipes; finally it was a large cumbersome steam or hot water system. Since all the systems operated by gravity, and mechanical equipment as we know it today—pumps, circulators and fans—were non-existent, the heating plant was of necessity in the basement.

From 1920 to 1945 the basement underwent a complete change. Automatic heating equipment was

* Professor Whitaker received his bachelor's and master's degrees at M.I.T., went to the Ecole and Fontainebleau, won an M.I.T. Traveling Fellowship in '32 and saw a lot of Europe. After some office experience on his return, he taught city planning at M.I.T., architectural design at Lowthorpe School of Landscape Architecture and at Pennsylvania State College, and is now Associate Professor and Chairman of Committee on Administration in the last named. He won the Flexible Heating Competition of '45 and is co-author of "Building or Buying a House."

developed. Heaters were improved and packaged in smaller, more efficient units.

Although basement space was now available for an increased number of activities and uses, planning for efficiency was at best only a makeshift arrangement. The basement was still a dark, incongruous collection of household storage, heater, fuel storage and laundry, and in many instances left-over space became the so-called "rumpus room."

Out of the dark War years we are emerging with a new philosophy of home planning, and space arrangement based on improved automatic heating, new labor-saving devices, an improved use of materials, new materials and the all-important fact that few housewives have servants and consequently must do all their own work. In the minds of many 1945 architects the basement plays a very minor role or is completely eliminated. With the thought of efficiency and step saving, the architects are urging the homebuilder to bring the laundry, the heating plant and storage above ground. Laundry equipment, now compact and automatic, together with the heating plant, again compact and automatic and using compact fuels, are placed in a

clean, well-lighted utility room near or as a part of the kitchen work area. Automatic heating plants using solid fuels needing storage space are placed in a partial basement.

Houses built with no basement or a partial basement have created real problems in ventilation, insulation, and severe heat losses through the floors. According to the National Housing Administration, the problem has never been solved adequately—*i.e.*, how to insulate and ventilate crawl spaces in a partially excavated basement. Radiant heating, a system revived from Roman days, solves the problem by placing the house on a slab poured directly on grade. Embedded in the slab is a system of pipes through which hot water or steam is circulated. In some instances hot air has also been used. The floor now becomes the heating surface. Apparently, the need for a basement, except for storage and space for a heating system using solid fuels, has vanished, and *the cycle has been completed.*



At this point, it would be well to examine the whole question of basements in the light of 1945 post-War thinking, but from an entirely different angle, namely, *cost!* 1945

building costs are up 30% to 53% over what they were in 1940. All indications are that prices will never again go back to 1940 or pre-War levels. In terms of actual living space within the house, it means less space for the money; a more intensive use of the space we can now afford, or the re-evaluation of space not now considered, namely, basement space.

The basement is one part of the house in which added usable space can be created for little extra cost. Under ordinary soil conditions, it is less expensive to excavate a full basement with power equipment than it is to hand-dig or scrape trenches for a partial basement or unexcavated house. In northern states the foundation for a house without a basement must usually be carried about half as deep as for one with a basement. If ordinary soil conditions exist, basement space can be created for *less cost* than similar *space above ground*. However, the basement space thus provided should be planned with the same care and consideration that is given to all other parts of the well-planned modern house.

Adequate precautions must be taken to insure that the basement will be dry at all times. Damp-proofing, or even water-proofing

and tile drains should be considered at the time the basement is built. Good damp-proofing, water-proofing and even mildew-preventive applications are readily available.

Good natural and artificial light and ventilation are other necessary preliminary considerations. Adequate light and ventilation cannot be obtained from tiny basement windows set in small areaways below grade. If areaways are used, they should be carefully designed to produce a maximum of daylight and sunlight. One method for obtaining the maximum is by excavating for a sunken garden or terrace at the same time the basement is excavated. The sunken garden or terrace can then be enjoyed from the basement or the first floor.

Good ventilation is possible from basement windows, but during the cold fall, winter and spring months other artificial ventilation is important. A small electrically-operated fan, built into a flue when the chimney is erected, will serve for cold-weather ventilation.

Another problem to date not adequately solved is that of condensation in basements during the summer months. Certainly more information and research is needed to remedy this problem.

A dry, well-lighted and well-

ventilated basement being assured, the next consideration is the choice of heat and fuel. Whatever the choice of heat, all systems require a certain amount of ducts, pipes, valves, etc. Careful planning can assure that the feed lines and returns will be so arranged that they do not interfere with usable space in the basement. The choice of fuel, however, is another problem. There is no serious problem involved in arrangement of storage for fuels such as oil and gas, but there is a very definite challenge to the designer to provide adequate, efficient storage for coal.

The location of the heater and fuel storage should receive first consideration in the over-all basement plan. Regardless of the choice of heat and fuel, the heater or furnace room should be a separate room, dust-proof, well lighted and ventilated and separated from the remainder of the basement and the main body of the house for reasons of dust, dirt and noise.

One location overlooked in the past is in a basement under a first-floor garage. Modern planning places the garage, when it is a part of the house, as close to the street as zoning and local ordinances will allow. The heater room and fuel storage in this location is justified

from many angles. Fuel delivery, whether coal or oil, can be easily and efficiently accomplished from the driveway in front of the garage. There is no danger of dust or dirt in the living area, and there is no damage to the lawn or shrubs. Further, the garage above acts as a sound deadener or buffer to heater noises between the heater room and the living area.

In the past, if a coalbin was provided in a good location, that seemed sufficient. Today, with automatic heat a reality, the design of the actual coalbin becomes doubly important. In the author's estimation, automatic heat does not include crawling into a coalbin to rake down the coal into the cone that invariably forms over the worm or feed arm of automatic stokers. More design data is needed by architects on the design of coal storage—bins that will enable the home owner to have completely automatic heat without the necessity of any manual handling of the coal after it has once been delivered.

Another serious and to-date unsolved problem is the ever-present problem of ash removal. Ash storage is one thing and ash removal is another. Regardless of how ingeniously ash storage is accom-

plished, there is always the problem of getting the ashes to the first floor for collection. No matter what form of ash removal is contemplated for the 194X home, whether it be carrying sealed containers upstairs, employing a hoist from the basement to the first floor, wheeling the ashes up a ramp, or even a conveyor arrangement to the first floor, ash removal should be done at a point as far removed as possible from the living area. If ashes can be removed at the same point as the coal delivery there will be no dirt or dust in the living area and no damage to lawn or shrubs.

Needless to say, the chimney location is important not only in the basement but in upper floors as well.

So far, the paper has dealt with known and accepted heating systems and fuels; however, new forms of fuel and new systems of heating might in time revolutionize our way of life, and completely eliminate the need for a heater room or even a chimney. Electric, electronic and even atomic heat have yet to be developed for home use, but the day may not be so far off.

Today in some communities a community power plant is an accepted fact. Even though the plants

in operation today are producing high-pressure steam, the home owner can enjoy any kind of heat he desires by means of a heat exchanger in the home. Proper control at the plant results in dustless, dirtless uniform heat at a reasonable cost to the consumer, and assures an over-all conservation of natural resources.

Coming back to the planning and designing of the basement, and assuming for the present at least that homes will continue to be heated as individual units, the heater room and fuel storage should be segregated; then the remainder of the basement can be devoted to actual living space. No two families' needs or activities are alike, so the design of the basement space will depend on individual needs. Careful planning will show ways in which many activities normal to modern living may be included in the basement. A second living-room is not only desirable but necessary today. It provides for such activities as games, entertaining parties, children's playroom or hobbies. It might provide for the home workshop, growing plants and rare flowers, a darkroom for home photography or even the home freezer preparation and freezing unit.

Household storage for the screens, storm sash, seasonal toys and other necessary household equipment can be integrated into planned storage areas in the basement.

If basement living space is to be used effectively and efficiently, the basement should be knit integrally

with the living space above grade. This means easy access *not* by a steep "back stairs," but by a gracious, well-lighted entrance and stairway, as well thought out as the present approach from the entrance hall to the main living area of the house.

Gabriel Francois Massena

1902-1945

*By Alfred F. duPont**

IN THE YEAR following World War I, there appeared in Paris, in the flood of youths sweeping 'round the Beaux-Arts once more, a slight, dark young stranger so different that he escaped notice almost entirely, at first. He was just 17 and had come up from Nice, possessed of 30 francs, a clothes hamper of belongings and enormous artistic ambition. If any curiosity was shown about him at all, it became known that he was just one of the 400 or so contestants to take examinations for admission to the Beaux-Arts.

After the examinations a very different attitude developed in the artistic citadel of Paris. Gabriel François Masséna had emerged from obscurity into the white light that plays upon the gifted in that city that is lover of the great. Out of all of the contestants, many of them heralded from famous universities over the earth, Masséna was one of the 60 students admitted. Of the 60, he was awarded second place.

There followed a career in the atelier which stood at the top in architects' estimation, the Laloux-

* Mr. duPont was born and now practices in Wilmington, Del., having received his education at Lawrenceville School, Yale and the Ecole. He was one of the founders of the Delaware Chapter, A.I.A., in 1931, served on the State Board of Examiners, on the A.I.A. Membership Committee, and in 1944 prepared a policy for the W.P.A. on post-war public works construction. He was a Marine Corps private in World War I and a lieutenant in the Navy in the recent war, from which he has returned to open the firm office, temporarily closed during the war years.

Lemaesquier Atelier. These student years were highlighted for Masséna by his carrying away an impressive number of the most coveted prizes. At the same time, he became recognized for his distinctive water-colors, lithographs and etchings.

When he and I met at the Beaux-Arts in 1929, he had received his diploma from the French Government three years before and had been working on design in various architects' offices. He came to the School nearly every day to help all of us studying in his old atelier. His criticisms were more valued than anyone's except those of Père Laloux himself. But Masséna was dissatisfied. He was designing for other men, and though they would promise to use his name, they never did so. He had turned out much of the fine design for Jay Gould's *Palais de la Méditerranée* at Nice, and for the huge Paris department store, *Aux Trois Quartiers*. He had designed and executed an exquisite villa in the south of France, and the architect who engaged him took full credit for its excellence, despite early promises to do otherwise.

Masséna used to talk to my wife and me about his disappointments and about his aspirations, as we

sat around one of the little marble-topped tables at the *Deux Magots*. The *Deux Magots* was at that time a club, a club with a mixed membership of Latin Quarter students, French bourgeoisie and American sightseers. It had a magic of its own, which loosed people's tongues and created either lasting loyalties or vociferous disputes, both sometimes, at adjoining tables.

In the course of our talks about the future, I learned that Masséna had been offered a Professorship in Architecture at the University of Michigan, but that he was longing to have a private practice and to see his own executions in solid form before his eyes. This was also my dream, and eventually we formed a partnership and came to America in 1930. Thus began the office of Masséna & duPont.

Our first commission gave Masséna full scope for his artistic powers, based as they were upon a thorough grounding in the Classic. This was the Sunken Garden at Nemours, Delaware, eighteenth century in effect, from the marble basins for cascading fountains and the graceful staircases to the smaller vases and vases.

After this, despite the depression raging in this country, our firm continued to accept and execute

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A LITHOGRAPH BY GABRIEL F. MASSENA
Picturing his firm's more important works



Do you know this tomb?

*Journal
The AIA*

94

TOMB OF CHARLES BULFINCH
MT. ALBURN CEMETERY, CAMBRIDGE, MASS.
Formerly the antique vase stood in the
Park at Franklin Place, Boston
Photograph by Arthur C. Haskell

many commissions of varying kinds and sizes. In some of them Masséna's great gift for the monumental received full scope. Among these are, notably, the Carillon Tower, also at Nemours, chaste, yet warm as it rises in slender elegance to the sky; and, by contrast, the Edison Tower at Menlo Park, New Jersey. This stands as a tribute to a builder of the future and is destined, surely, to be acceptable to "Modernists" of the future.

Masséna's versatility was shown in his handling of a long-range development plan for the State Welfare Home at Smyrna, Delaware, with its imposing central Administration-Hospital Building and its clustering small houses and gardens, for aged indigent. Again, in his design for the Federal Building built at Dover, Delaware, he has given us the traditional Colonial, but it bears a monumental mark of his own, as indeed do all of the executions of Masséna & duPont in which he played a major role.

In such of the firm's projects as the Delaware Hospital and the Continental Life Insurance Building, both in Wilmington, and in certain school and residential projects where he was called upon only for certain elements of the design,

either exterior or interior, it is still possible to trace his inspiration and spirit behind the whole work.

Besides his work in our office, Masséna was able from 1931 through 1933 to take a position at the University of Pennsylvania as Professor of Class A Architectural Design, and from 1930 through 1932, he was Patron of the illustrious T-Square Club in Philadelphia. He was a founder member and Vice-President of the Delaware Chapter, A.I.A. Throughout years of a heavy schedule there was little time for vacations, but after his marriage in 1934 to the gifted concert pianist, Martha Halbwachs, they used to drive through the Pennsylvania countryside or up into typical New England by-ways. Here and there, Masséna would stop and add a water-color to his collection, which soon became known to connoisseurs who demanded one-man shows of his work. His love of indigenous American architecture showed in his preference for painting the typical farm barn, which indeed he considered the purest example.

He was preoccupied also, in his painting, with little drab fishing communities, which he reproduced faithfully and which suddenly turned beautiful on the painted

page. Perhaps the secret of his magic was, here, a nostalgia for the scenes of his childhood; for he was born at Martigues, a little fishing village at the hub of French south-eastern waterways near Marseilles.

When illness struck Masséna last summer at the age of only 43, the many of us who knew and appreciated him felt that he was just in mid-career; that the courage and always wiry strength which had stood him in such good stead before, would be enough to see him through again. His death, in October, robbed our country of one of its ablest architects, but he will not be forgotten.

His architectural aims and standards were unassailable, whether he was engaged in turning out a small filling-station or a monumental tower. He bore always a driving awareness of his own gift and a corresponding impatience toward bungling or delays. His capacity for work was staggering. In fact, long after he gave up speaking French, his term of dismissal of someone he considered inadequate would be "*Il n'est pas sérieux.*"

Equally, he was never carried away by enthusiasm. He waited to study a project until it was certain to proceed; so that he seemed some-

thing of a misanthrope by comparison with some of his starry-eyed contemporaries, out to build functionalist "castles in Spain."

When he first came to this country, for a while his "play" balance created a *Quatz'-Arts* atmosphere astounding to new friends. One of them tells about the night that, in singing the *Pompier* song (national anthem of architectural students at the Beaux-Arts) which Masséna always gave in operatic volume, he shattered a window in the room.

Over the years, we saw a gradual toning down of the violent elements in his nature and the slowing of the swing of ambivalence in his emotional pattern. We saw no diminution of his genius, as the solid American citizen, man of affairs and *père de famille* gradually took the place of the youthful Beaux-Arts *malin*.

When the elements of a problem were to be gauged, his incisive mind went to work as though the problem were mathematical and then, mastering the unknowns, finally he answered it logically, wedding the plan to the appearance, the design to the use of materials. To these, he added a flowing beauty of his own that is the distinction between

work worthy to last and work that is "expendable."

While he could produce specialized design, as in the Nemours Sunken Garden, which was period work, there is always a clean line of his own that, when applied to modern work, such as the Edison Tower, points to the probable turn of his true genius. This showed a sound indoctrination in the coolest and best classic of forms, to which he added, inevitably, a forward-looking overtone of the evolving modern, which was truly his own.

Perhaps the hardest lesson he had to learn was that projects of the scale we engaged in from the beginning of our partnership are never the creation of one man, but are the result of the collective effort

of a whole body of collaborators. This collaboration begins with the members of the architectural office where the *esprit de corps* dictates in many ways the success of a project. It continues through the engineering stage and down to the last laborer on the works.

Gabriel Masséna has given to the land of his adoption his own epitaph and encomium, in the distinguished designs which he conceived and which rise in lasting form to delight the neighboring eye.

If this foster country was generous to him, also, perhaps her greatest gift to him was a revelation of our ways of freedom and fairness in artistic as well as business fellowship.

Frank Conger Baldwin

1869-1945

*By William Emerson, F.A.I.A.**

FRANK BALDWIN's years were almost equally divided between the Mid-West and the East. His particular contribution to architecture lay in the field of taste, judgment and loyalty. A good execu-

*If it be not wholly presumptuous to introduce a man so well known in the profession, William Emerson calls Harvard, Columbia and the Ecole his alma maters. From 1919-39 he served M.I.T. as professor of architecture, chairman of the faculty and dean of the School of Architecture, retiring as professor emeritus. In addition to having been president of the New York Chapter and of the Boston Society of Architects, he wears the ribbon of France's Legion of Honor as a Chevalier, and, with Georges Gromort, wrote "Old Bridges of France" (1925) and "The Use of Brick in French Architecture" (1935).

tive, a man of independent means, his life from day to day perfectly expressed the modest, sincere and devoted qualities that endeared him to his friends, and made him so valued a member of our profession.

Born at Galesburg, Illinois, he was educated at St. Paul's School in Concord, New Hampshire, and at the Massachusetts Institute of Technology. His early professional life was spent in Detroit where soon after his return from Technology he played an effective part in bringing about the consolidation of the Western Association of Architects with the Institute.

Meanwhile he had formed a most felicitous partnership with William B. Stratton. The firm of Stratton & Baldwin was the first in Michigan to be made up of men trained in American architectural schools. The varied practice of the firm was marked by excellence and charm of design and by exemplary professional standards. Although trained in design, and a good pen draftsman, Frank Baldwin soon became the administrator of the firm, systematizing to a degree unusual in Michigan at that time, records both written and photographic, of current construction and of drafting and other costs.

With a view to improving specifications he published the Specification Index in card form. The printed General Conditions, the work of the chapter committee of which he was a member, became the cornerstone for the Standard Documents of the Institute.

Coming East in 1911, he settled in Fredericksburg, Virginia, where his interest in farming and his generous hospitality rapidly made a place for him among his neighbors.

While his interests were many and varied, his chief passion remained the Institute. For him there could be but one national organization, whose spirit and ideals had stood the test of time and demonstrated its right to represent the profession before the nation and the world. His devotion was evidenced in many ways.

In the early days of the *Journal* his business judgment and professional loyalty were both subjected to severe tests with Borie, Magonigle, Kimball and others, while trying to guide the brilliant but temperamental tendencies of its editor. During the presidency of his close friend Medary, he was a director and Secretary of The Institute, bringing order and dependability to an office that was of growing importance to the profes-

sion. His clear vision and good sense helped to free the good name of The Institute from its most recent involvement.

His qualities of mind and heart were sorely tried and notably proved by the death of his first wife, the burning of his fine old house at Fredericksburg and the loss of his money in Detroit through the depression. A courageous and unhesitating loyalty to all obligations carried him through these distressing personal reverses.

The wide range of his civic and professional interests is best indicated by his having been a director of the Detroit Trust Company and of the Planter's National Bank of Fredericksburg, mayor of the Suburban community of Grosse Point, secretary of Detroit's first Planning Commission, president of the Detroit School of De-

sign of which he was the founder, trustee of the Barney Memorial Neighborhood House in Washington, D. C., and of the Cottage Hospital at Nantucket, Mass. He was three times appointed delegate by the State Department to the International Congress of Architects in London, Rome and Budapest, and was Vice-President of The Institute from 1911-14.

Through these latter years ran a full life of friendly social relations in and near Washington, at the Cosmos Club, and at his summer home in Nantucket, Mass., in all of which the second Mrs. Baldwin completely shared for nineteen happy years.

Unfailing loyalty to the best professional standards, a meticulous fulfillment of every business obligation, an affectionate generous devotion to his friends, were the guiding lines of Frank Baldwin's life.

New York's City Hall

Abbreviated from *The New York Times* for December 12, 1945.

AFTER exhaustive comparisons with the stone of various fine buildings of different ages in the city, experts in charge of the restoration of the exterior marble of historic City Hall have decided

that Alabama limestone will be used.

The Alabama stone has been found to resemble most closely weathered chips of marble from City Hall, marble that had been

JOURNAL OF THE A. I. A.

brought from Stockbridge, Mass., for the building, which was completed in 1812. That quarry is closed and no more stone can be obtained from it. In fact, it is not a true marble, but a dolomitic limestone, which has crumbled under the sulphuric atmosphere about the Hall, due less to political fulminations than to gases from the burning of coal.

The defective stonework will not be patched, but every stone that has deteriorated will be replaced. It is expected the new stone will have to be weathered or colored artificially.

Fortunately, practically all the

defective stone is confined to the ornamentation, such as the balustrades around the roof and the front balcony, which will have to be replaced, the tops of the capitals of the Ionic columns, window sills, keystones in the arches over the windows and other projecting stone. These are not large in themselves, but will require much fine carving. The facing stone, or ashlar, is all in good condition, preserved by a dress of hot parafin given with a blow torch in 1919.

Restoration work will be required on the front and the ends, but the back, which is of painted brown freestone, is well preserved.



DDT in Paints Not Too Effective

From Hospitals, December, 1945

AT THE request of a member hospital for information on the subject of paints containing DDT, the secretary of the Council on Hospital Planning and Plant Operation, upon investigation, replied recently that the consensus among paint research men is that the insecticide is not effective when used in enamels or oil paints. This is due to the fact that the oils or resins in these paints coat the micro-

scopic particles of the chemical, rendering them ineffective.

On the other hand, the use of DDT in water-soluble paints has proved to be satisfactory. This group includes casein paints and resin-emulsion paints. The length of time, however, during which DDT is effective when used in such paints, has not yet been accurately determined, but it is be-

FEBRUARY, 1946

lieved that the chemical wears off in two to three months—which would require repainting of surfaces approximately four times a year.

Caution should be taken in the

use of paints containing DDT and having an extreme chalking tendency, since there could be some danger of powdered paint mixed with chemicals resulting in food contamination.

Books & Bulletins

AMERICAN ART ANNUAL, Vol. XXXVI. Part I—Organizations; covering Art Activities, July, 1941-June, 1945. Edited by Florence N. Levy. 490 pp. 5¾" x 8¾" Washington, D. C. (910 17th St., N.W.): 1945: The American Federation of Arts. \$12.

First appearance in four years of this standard reference work giving directories of schools, museums, magazines and organizations in the art world, with museums, societies and art schools of Canada and 20 of the Latin American countries, as well as much other information regarding the field of art.

RATING EQUATIONS FOR HAND-FIRED WARM-AIR FURNACES. By Alonzo P. Kratz, Seichi Konzo and John A. Henry. A Bulletin of the University of Illinois Engineering Experiment Station. 56 pp. 6" x 9". Urbana, Ill.: 1945: University of Illinois. 60c.

THE ART OF BUILDING CITIES. By Camillo Sitte. Translated

by Charles T. Stewart. Forewords by Eliel Saarinen and Ralph Walker. Supplementary chapter, "Present Significance of Sitte's Artistic Fundamentals", by Arthur C. Holden. 140 pp. 8¼" x 9". New York: 1945: Reinhold Publishing Corp. \$5.50.

First translation into English of this classic work by a Viennese architect in 1889, which, though appearing hitherto only in German, French and Spanish, has had considerable influence in English-speaking countries.

BABEL'S TOWER: The Dilemma of the Modern Museum. By Francis Henry Taylor. 60 pp. 5" x 7¾". New York: 1945: Columbia University Press. \$1.

The director of the Metropolitan Museum of Art poses the dilemma: "We must make a choice of becoming either temples of learning or of remaining merely hanging gardens for the perpetuation of the Babylonian pleasures of estheticism and the secret sins of private archaeology."

THE LOCAL HOUSING AUTHORITY AND THE ARCHITECT. By Oliver C. Winston. 20 pp. 7" x 10". Chicago (1313 E. 60th St.): 1945: Public Administration Service. 60c.

Suggestions, from the author's experience, for improving the technique by which low-rent housing may be designed, and for making clearer the relationship between local housing authorities and the architects.

HOUSING DIRECTORY, 1945. 114 pp. 6" x 9". Chicago: 1945: National Association of Housing

A directory of housing agencies, to which has been added a summary of the housing year.

STUDIES IN POLISH ARCHITECTURE. By Jerzy Faczynski. Foreword by Prof. Lionel B. Budden. Introduction by Zbigniew Dmochowski. Translated from Polish by Peter Jordan. 118 illustrations in monochrome and 2 in color. 8¼" x 10¾". Liverpool: 1945: University Press. London: Hodder & Stoughton, Ltd. 21s.

Free interpretations of the essential spirit of Polish architecture by a young member of the Polish Air Force—a student of architecture and a painter, the son of a painter—who completed his academic course in architecture at the Liverpool School of Architecture

at the instance of the Polish Government so that he might be better equipped to assist in the reconstruction of his country.

THE NEW CITY: Principles of Planning. By L. Hilberseimer. Introduction by Mies van der Rohe. 192 pp. 7½" x 11". Chicago: 1944: Paul Theobald. \$5.95.

Professor Hilberseimer, like many contemporary planners, visualizes the new settlement as a group of small units surrounded by parks and a green belt; but he also recognizes the existence of cities which have just "grown" and suggests methods of progressive correction.

HOME OWNERSHIP: IS IT SOUND? By John P. Dean. Foreword by Prof. Robert S. Lynd. 232 pp. 5" x 8". New York: 1945: Harper & Brothers. \$2.50.

Dr. Dean, of the faculty of Queens College, New York, contributes an acid corrective to our traditional own-your-own-home folklore—an ideology favored by far more than builders and realtors, for many Presidents have regarded it as the saving grace of a nation. Possibly no other American faith has been so continuously and ruthlessly exploited. Home ownership is good, and it is also bad. How can a family know when it is which? One way is to read this book.



Architects Read and Write

Letters from readers—discussion, argumentative, corrective, even vituperative.



SIMPLIFIED SPECIFICATIONS

BY OLAF Z. CERVIN, Rock Island, Ill.

IT is a pleasure to read in the November JOURNAL that you are encouraging simplified specifications. Lawyers may enjoy reading a lot of wordage, but superintendents on the job do not.

Years ago I started cutting down, finding that plans were consulted ten times or more when specifications would be consulted only once, probably because they were too involved. I tried adopting the method of schedules rather than many useless verbs, adjectives, long description, etc.

The legal value of the expression, "Windows of first and second stories shall be weatherstripped," is the same as if it read, "All windows of first and second stories shall be weatherstripped." Rarely do we use the word "all," as it adds but little to clearness.

Such expressions as "See the

drawings" and "according to the drawings" are superfluous in most cases if the drawings have been tied to the specifications without a possibility of misunderstanding. If necessary to repeat these expressions in one paragraph, it would be equally necessary to do so in most paragraphs—what a mess!

Would suggest that in the sample specification you quote, conservation of space could be carried further as follows:

In one of the first lines, about half the words could be eliminated by using the first word as a caption and placing that in capitals. This idea was suggested by a Treasury specification which we had as a sample when building a post office. Here it was used once in awhile and our office has introduced it wherever possible.

Good luck to your work!

COMMENT ON ARCHITECTURE OF TODAY AND TOMORROW

BY JOHN LYON REID, San Francisco

I AM availing myself of the courteous invitation to rebuttal extended by Edwin Bateman Morris in his "Architecture of Today and Tomorrow—II."

He takes the position that architecture needs public acceptance and recognition rather than apathy before it can take its place in the contemporary scene. His forth-

rightness in expressing this viewpoint is refreshing and encouraging. I agree with this statement. But I am not sure that I agree with the means suggested of achieving this acceptance. I shall try to summarize my understanding of Mr. Morris' position.

He suggests that architects win public attention, acceptance and support for the architecture of today and tomorrow by the use of decorative and structural forms and systems which are reminiscent in varying degrees of known architectural forms of the past, because those forms are known and accepted. His plea for public acceptance, then, is based on esthetic approval through visual experience, because he says in part "... in form understandable to the on-lookers."

I do not believe that we, as architects, can ever hope for any unanimity of opinion or judgment by either profession or public as long as we seek acceptance primarily through esthetic judgments. Nor do I believe that it is really possible to think that a building may gain approval by the public for its solution to utilitarian problems while it is condemned in the same breath on esthetic grounds. I believe that the approval is whole or it is not at all. I believe, too, that the professional service of the architect is judged by his public through their experience in using the building, in going in and out of it, in enjoyment of the character

and environment created by it, in operating it and in providing for its care and upkeep. It is in these that I would make a play for public acceptance. No architect can dispense beauty for 6% or 8%.

The question of the use of decorative motives and detail cannot be settled by interpreting an acceptable historical style. Such things are integral with the design concept of the building as a whole. I do not know any designers of contemporary architecture who avoid the use of historical style as a policy of "contemptuous discard." Mr. Morris says "But strip-windows, naked concrete slabs and wider-than-high entrance motives should be slipped into the diet gently. We should use inspirationally designed modern motives which have the feel of columned portico, of grilled opening, of pleasant balustrade—vocabulary understandable to the standard observer." Can we arrive at a good solution to contemporary problems by gentle degrees?

"Today we are living in a confused and kaleidoscopic world, and as true architects we are expressing the world rightly as we see it." I am sure that this was not meant to constitute a justification for any confusion in contemporary architectural design. The problems of the architectural profession are becoming clear, fine contemporary solutions to these problems are possible and are being realized, and the architectural opportunities today are unlimited. The public can-

not long await our deliberations on the use of historical motives.

I do not mean to be anything but in friendly disagreement with Mr. Morris and some of the contributors to his questionnaire on

some of the issues. I offer this only in the hope that we may through interchange of ideas arrive more quickly at a level of professional competence where we may better serve our public with professional credit.

BY GOLDWIN GOLDSMITH, F.A.I.A., Austin, Texas

THE ARTICLES "Architecture of Today and Tomorrow" by Mr. Edwin Bateman Morris are very stimulating, and arouse the Scotch in me—not for contention but for discussion.

Mr. Morris is disturbed to find that many architects have the same feeling about "the future of architectural design" as Mr. Julian Berla, as expressed in Mr. Berla's query, "Has it any?" Of course it has a future, but naturally it is in the future. The future cannot be definitely foreseen, but we cannot, therefore, deny a future.

The joy of life lies in the fact that there is a future, and we can all hope to have our small share in shaping it, even if we do not know what shape it will eventually have.

Let me say here that I have been accused of being too conservative, even reactionary, because I have declined to accept the present status of architectural design as being a definitely achieved objective. The "Modern," or "Contemporary," or what you will, is in its infancy. It made a bad start because of a few radical leaders who totally re-

jected the past, cast aside all tradition, and attempt to create something entirely new, based on a series of slogans: Form follows Function," "Plan from the Inside Out," "Beauty is inherent in Structure," and others, most of which prove to be fallacious.

All great styles of architecture have gone through a formative period, a highly developed period and a declining period, after which we have had revivals of sorts until a new style made its tentative beginning and went through the usual periods. We have had the Greek, the Roman, the Early-Christian-Byzantine, the Romanesque-Gothic, the Renaissance, each lasting through a period of about 500 years. At least, Ralph Adams Cram made out a good case for this sequence in his book "The Great Thousand Years."

It is time for a change, and we are still in the groping stage. For the next fifty or sixty years we will be in the early formative period and then we may look for a culmination which will show that architectural design has a future.

Mr. Morris wants to know

when we will begin to relax and permit ourselves to use traditional forms and design expression where these are good. The mistake has been that the younger architects have looked upon the new style as a crusade against the traditional. Had they been willing to let the new style develop more gradually, as a growth out of the traditional into the new, the style would have been more acceptable to our normally conservative people. The Modern has done fairly well so far with commercial and monumental buildings but it has largely failed in the domestic field where the conservatism of the people is strongest. It is making some progress with the larger residences, but with the small houses (and most of us live in small houses) the new style has not developed any real feeling of domesticity.

Some of the California architects are combining some traditional feeling with the Modern and have achieved considerable success. They are helping the people to grow away from the traditional into the Modern by not cutting loose entirely from the former. Their work is not of the "cracker-box" variety and shows some domestic spirit.

Architecture, historically, has always been considered an expression of the civilization of the people. It has been what the people wanted and liked. It has not been something new and strange forced on the people by a few radical individuals. Perhaps in a few cases a breakfast snack-bar and a garage are the prime requisites—for some young people; but there are still many mature persons who want the comfort of a living-room and an open fire without the lingering odors of dinner which will not confine themselves to the "dining space" at the other end of the room.

Mr. Morris' own desire for "the eventual use of some of the appropriate flavor of the past" shows that the flavor of the past should have been incorporated in the beginnings of the Modern. Let those architects who still have a nostalgia for traditional make their architecture transitional and they will find ready acceptance. Modern architecture is coming—it has not fully arrived—and it will progress (that's another slogan—"Progressive Architecture") until some day it will become "traditional" and then it will be an expression of the life and civilization of the people.

BY JOHN E. BURCHARD, Cambridge, Mass.

MR. MORRIS has now completely befuddled some of us. If we follow his reasoning, and

we aren't sure we do, the only language in architecture which a public can understand is the lan-

FEBRUARY, 1946

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guage of buildings it has already seen, and since the architect wants to be understood it follows that he should always use some past language.

This is a very interesting, though not very plausible, thesis. If pursued to its bitter end, we would have nothing but Altamira wall paintings for our museums and the museums themselves would be caves. We would still dwell in trees, in stilts in lakes or in mud huts along a river. We would be devotees of the earliest religion, whatever that is. We would not even speak English.

What kind of nonsense is this to purvey, anyway? On the whole, the attacks on "modern" architecture are more intelligent, more amusing, and more plausible when they are made by the erudite and sophisticated pundits who frankly hate it than they are when they attempt to appear fair.

Why do you want to beat this drum any more? Some of the work

of modern architects will survive and some won't; next world's architecture will be different from this world's. Meanwhile, more and more modern buildings are built by the public to which, according to Morris, they are gibberish incarnate.

I suppose I really should not be belaboring Mr. Morris, who surely means well and has from time to time made a point, but who apparently was more bewildered while he was writing his screed than I have been while reading it. [For example, when was popular success the criterion for any art? Gershwin's music still outdraws Schonberg's or for that matter Bach's. Where does that leave us? Pericles was in constant hot water and they put Phidias in jail.] What I am really after is the journal which will indulge in such extensive publication of a philosophy which is not even outmoded because it never was the mode.

The Editor's Asides

AT a recent meeting of the Washington Chapter with traffic authorities, two facts stood forth. One is that automobile parking is a hazard and an inconvenience with which we have to deal. The second is that few if any communities in the United States have made up their minds as to just

what should be done about it. Our long-suffering public is settling down into a curiously supine habit of griping vociferously about things that are wrong, but taking no constructive measures to better them. Perhaps it's a natural aftermath of war psychology; there were inconveniences and deprivations to be

borne philosophically in the belief that if they were not necessary the government would probably do something about them. That attitude no longer has validity. The War is over. A better way of life is in the making—or rather *will be* in the making if you and I do the making. Automobile parking is a local problem. Let's make sure what we want to do about it, then do it.

EDWIN BATEMAN MORRIS' articles on "Architecture of Today and Tomorrow" have, to date, aroused more expressions of grateful appreciation than of disagreement. In the effort to preserve editorial equilibrium we have printed only letters of the latter tenor. The subject seems to have perennial interest in the profession, even if it occasionally meets curt dismissal with some such remark as, "Why bother about whether the public likes what we are doing or not?"

From the point of view on some distant star, it really doesn't make much difference what we do or what we say—we few mortals in a quickly passing moment of eternity. The inexorable tide of evolution rolls serenely on. What tiny contribution any one of us may add to it is not likely to hasten it or

to retard it. Even a Louis Sullivan, or a McKim or a Frank Lloyd Wright or a Cass Gilbert will probably not, a hundred years hence, be found to have closed one chapter in architectural history and started a new one. A reading of the long history of architectural expression reveals no sudden change in the sort of structures man builds. Change is noted in centuries, not in decades. And the reason for this almost unappreciable growth from year to year in the syntax of architectural expression is, as Mr. Morris has been trying to point out, that it must remain constantly intelligible to the public.

Not that change is not in process; no one would dispute that. The architectural word or phrase that was intelligible to the public of Elizabethan days no longer carries for us the meaning it then bore. The English of Chaucer is as difficult for us to understand as would the English of Galsworthy be for the folk of 1350. Yet both are English, and both have been full of meaning for the public of their respective days. Meanwhile, the inventors of Volapük, Esperanto and similar efforts to change the language overnight have encountered the immovable rock of the public's preference for a familiar

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form of speech. Is it a false premise to assume that a like preference exists in the field of architectural expression? And is it a false premise to assume, from the lessons of

history, that architectural forms will continue to pass through the usual slow evolution in spite of what men may do in the effort to effect an overnight revolution?

Necrology

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